

Piano, vocal and chords

T H E V E R Y B E S T O F
ARETHA
F R A N K L I N



Aretha Franklin

The very best of the '60s

Contents

Never loved a Woman	4
Respect	6
Do right Woman do right Man	9
Dr. Feelgood	13
(You make me feel) Like a natural Woman	16
Chain of Fools	22
Save me	28
The House that Jack built	31
Think	35
I say a little prayer	38
See Saw	42
Daydreaming (Page 49 Missing)	46
Don't play that song	54
You're all I need to get by	57
I'm in love	60
Spanish Harlem	63
Rock Steady	66
Until you come back to me	73

I NEVER LOVED A MAN

(THE WAY I LOVED YOU)

Words and Music by
RONNIE SHANNON

Slow Blues Feeling

The musical score is written for voice and piano. The key signature has one flat (F major), and the time signature is 4/4. The tempo/style is 'Slow Blues Feeling'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. There are two chord diagrams: an F major chord (F, A, C) and a C7 chord (C, E, G, Bb).

System 1:

Vocal: You're a

Piano: *mf*

System 2:

Vocal: no time good heart break - er , a li - ar out and a cheat fools. And But

Piano: (Chord diagram: F)

System 3:

Vocal: I don't know why I let you do these things to me. My I was so wrong, you got one you'll nev - er lose. The


Piano: (Chord diagram: C7)

F



friends keep tell - ing me you ain't no good But oh, they don't know I'd
 way you treat me you hurt me so bad. Ba - by, you know I'm the

C7



leave you if I could. I guess I'm up tight and I'm stuck like glue 'cause I ain't
 best you ev - er had. Kiss me once a - gain and don't say we're through 'cause I ain't

F7



nev - er, nev - er, nev - er, no, no, loved a
 nev - er, nev - er, nev - er, no, no, loved a

F **C7** **F** **F**






man the way that I love you. Some
 man the way that I love you.

RESPECT

Words and Music by
OTIS REDDING

Solid 4 beat

Chord Diagrams:

- C:** C4, E4, G4
- F:** F4, A4, C5
- G:** G4, B4, D5
- C7:** C4, E4, G4, Bb4

Lyrics:

What you want ba-by I got.
I ain't gon-na do you wrong while you gone.

What you need you know I got it.
I ain't gon-na do you wrong 'cause I don't wan-na.

All I ask-in' is for a lit-tle re-spect, when you come home. Ba -

F C7 F

- by, when you come home, — re - spect.

G F G

I'm out — to give you all my mon - ey, but all I'm ask - in'
Ooh, — your kiss - es, sweeter than hon - ey, but guess — what, —

F G

in re - turn, hon - ey, is to give me
so here's my mon - ey, all I want you to do for me

F C

my pro - per re - spect when you get home. Yeah,
is give me some here when you get home. Yeah,



F C7 F




ba-by, when you get home.
ba-by, when you get home.



C7 F



R - E - S - P - E - C - T, find out what it means to me,



C7 F



R - E - S - P - E - C - T, take out T C P,



C7 F



a lit - tle re - spect.

Repeat and Fade



DO RIGHT WOMAN DO RIGHT MAN

Words and Music by
CHIPS MOMAN & DAN PENN

Slowly $\text{♩} = 46$

VERSE

The musical score is written for guitar, voice, and piano. It is in the key of A major (three sharps) and 6/8 time. The tempo is marked 'Slowly' with a quarter note equal to 46 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chords are indicated above the vocal line, and fingerings are shown in circles with numbers. Dynamics like *p* (piano) and *mp* (mezzo-piano) are marked in the piano part.

System 1:

- Chords: F#m, D, A, E7sus4, A, A, Bm/E
- Vocal: Take me to heart, _____
- Piano: *p* (first measure), *mp* (fourth measure)

System 2:

- Chords: A, E, F#m/B, E, D, G/A
- Vocal: and I'll al-ways love you, _____ and no - bo - dy _____

System 3:

- Chords: D, A, Bm/E, A
- Vocal: can make me do wrong. _____ Take me for grant - ed, _____

leav - in' love un - shown, makes will pow-er weak

E F#m/B E D

and temp-ta - tion strong.

A Bm/E A

A wo-man's on-ly hu - man; you should un - der -

B7 E/F# B7

mp

stand. She's not just a play - thing; she's flesh and blood, just like her *cresc.*

B6/D# F#m E7 E7sus4 E7 E7sus4 E7 E7sus4

E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wo - man, _____

mf

B7 D/E E D/E E A Bm/E

you've got-ta be a do right, all night _____ man. _____

To Coda ⊕

A F#m

Yeah, yeah. Well, they say it's a man's - world; _____

cresc. *ff*

C#m F#m

oh, but you can't prove that by me, _____ no. _____ And as long as we're to -

B6/F# F#m D/E E7

ge - ther, ba - by, show some re - spect for me. If you want a

mf

Bm/A A/E D6 A/C# B7 E/F# B7

do right, all day's wo - man, you've got-ta be a

D/E E D/E E A Bm/E A A7 Bb7

do right, all night man.

mp

D.S. al Coda

⊕ CODA A D/E E7 D/E E7 A rit. Bm A

You got - ta be a do right, all night man.

DR. FEELGOOD

Slow Blues

Words and Music by
GERRY GOFFIN & CAROLE KING

The musical score is written for guitar and piano. The guitar part is in the key of G major and 12/8 time. The piano accompaniment is in the key of G major and 12/8 time. The score is divided into two systems, each with a vocal line and a piano accompaniment line. The first system contains the first two lines of the song, and the second system contains the remaining four lines. The guitar part includes various chords and melodic lines, while the piano part provides a steady accompaniment. The lyrics are written below the vocal line.

Guitar Chords:

- G
- G
- G
- G7
- C7
- G
- C7
- G
- Am7
- D7
- G
- C
- C#dim
- G
- Dbdim
- D7

Vocal Lyrics:

I don't want no - bod - y, _____ al - ways _____ sit - tin' a - round
me and my man. I don't want no - bod - y, _____ al - ways
sit - ting right there, _____ look - ing at me and that man, _____ Be it my moth - er, my broth - er, or my
sis - ter. Would you be - lieve, I get up, put on some clothes _____ go out and help me find some - bod - y for this self if I can?

Now I don't mind com-pa - ny be-cause com-pan-y's all right with me ev-'ry once in a - while. ____

Yes, it is. Now I don't mind com-pan-y be-cause com - pan - y's all

right with me ev - 'ry once in a - while. ____ Yeah! Ooooh! ____ When

me and that man get to lov - in', ____ I tell ya girl I dig ya, but I don't have time ____

to sit and chit and sit and chit chat and smile. Don't send me no Doc - tor, ____

Guitar Chords: G, C, G, G7, C7, G, Am7, Bm7, Em7, Am7, D7, G, C, C#dim, G, D#dim, D7, G, G.

fill me up with all a those pills. — I got me a man name Doc-tor Feel-good.

Yeah! Yeah! That man takes care of all my pains and my ills. His name is Doc-tor Feel-good — in the morn-ing

To take care of bus'-ness, — is real-ly this man's game. —

And af-ter one vi-sit to Doc-tor Feel-good, You — un-der-stand why I feel good — in this

pain. — Oh! Yeah! Oooh! (Spoken) Good God Almighty the man sure makes me feel real goo-oo-ood!

Guitar Chords: C, G, G7, C7, G, Am7, Bm7, Em7, Am7, D7, G, Am7, Gdim, G7, G7.

Measure Markers: 3, 3, 3, 3.

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

Words and Music by
CAROLE KING, GERRY GOFFIN &
JERRY WEXLER

Moderately

Look-in' out on the morn-ing rain, —

I used to feel un - in - spired. —

And when I knew I'd have to face an - oth - er day, —

Lord, — it made me feel so tired. —



Be - fore the day I met you, —

life was so un - kind.

Your love was the key to my — peace of

mind, — 'cause you make me — feel, —

you make me — feel, —

you make me — feel like a —

A D A Bm7 Bm7 A
 (C# Bass) (E Bass)

nat - u - ral wo - man. — When my

E G
 (G# Bass)

soul was in the lost and found, — you came a -

D A Bm7 A
 (C# Bass)

long — to claim it. I did - n't

E G
 (G# Bass)

know just what was wrong with me, — 'til your

to Coda





kiss helped me name it. Now I'm no long - er





doubt - ful ____ of what I'm liv - in' for, 'cause





if I make you hap - py I don't need to do _____ more. _____




Oh, ____ ba - by, what you've done to me! ____ (What you've

Coda

done to me! () You make me feel so good

(A Bass)

in - side. (Good in - side.)

Am7 (D Bass)

And I just want to be (want to be)

D (C# Bass)

close to you. You make me feel so a - live! You

Bm7





— make me feel, — You make me —










feel, — You make me — feel like a — nat - u - ral,





1.2. nat - u - ral wo - man. You make me wo - man, a








nat - u - ral — wo - man. —

CHAIN OF FOOLS

Words and Music by
DON COVAY

Moderate rock beat




Chain, chain, chain, _____

p 3 *mf*

chain, chain, chain, _____ chain, chain, chain, _____

chain of fools. _____



For five long years — I thought you — were my

man, — But I found out, love, —

I'm just a link in your chain. — You got me where you

want me I ain't no - thin' but your fool. —

First system of the musical score. The vocal line (treble clef) has lyrics "You treat - ed me mean, —" and "You treat - ed me". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and some melodic movement.

Second system of the musical score. The vocal line (treble clef) has lyrics "cruel. —" and "Chain, chain, chain, —". Above the vocal line, there is a guitar chord diagram for a C major chord (C, E, G). The piano accompaniment (grand staff) continues with a bass line and a treble line with sustained chords.

Third system of the musical score. The vocal line (treble clef) has lyrics "chain of fools. —" and "E - ve - ry chain". The piano accompaniment (grand staff) features a bass line and a treble line with sustained chords and some melodic movement.

Fourth system of the musical score. The vocal line (treble clef) has lyrics "has got a weak link. —". The piano accompaniment (grand staff) features a bass line and a treble line with sustained chords and some melodic movement.

I may be weak, yeah, — but I'll bear the

strain... You

told me to leave you a - lone, My fa - ther said come on

home. My doc - tor said take it ea - sy, oh, but your

lov - in' is — much too strong, — I'm add - ed to your chain, chain, chain, —

— chain, chain, chain, —

chain, chain, chain, — chain of

fools. — One of these morn - ings —

the chain is gon - na break, — But up un - til then, —

yeah, — I'm gon-na take all I can take. Chain, chain, chain, —

chain, chain, chain, chain, chain, chain, —

chain of fools. Chain, chain, chain, —

Repeat and Fade

SAVE ME

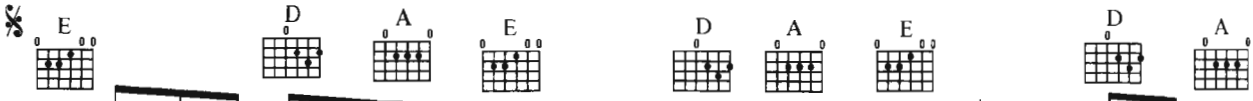
Words and Music by
CURTIS OUSLEY, ARETHA FRANKLIN &
CAROLYN FRANKLIN

$\text{♩} = 120$

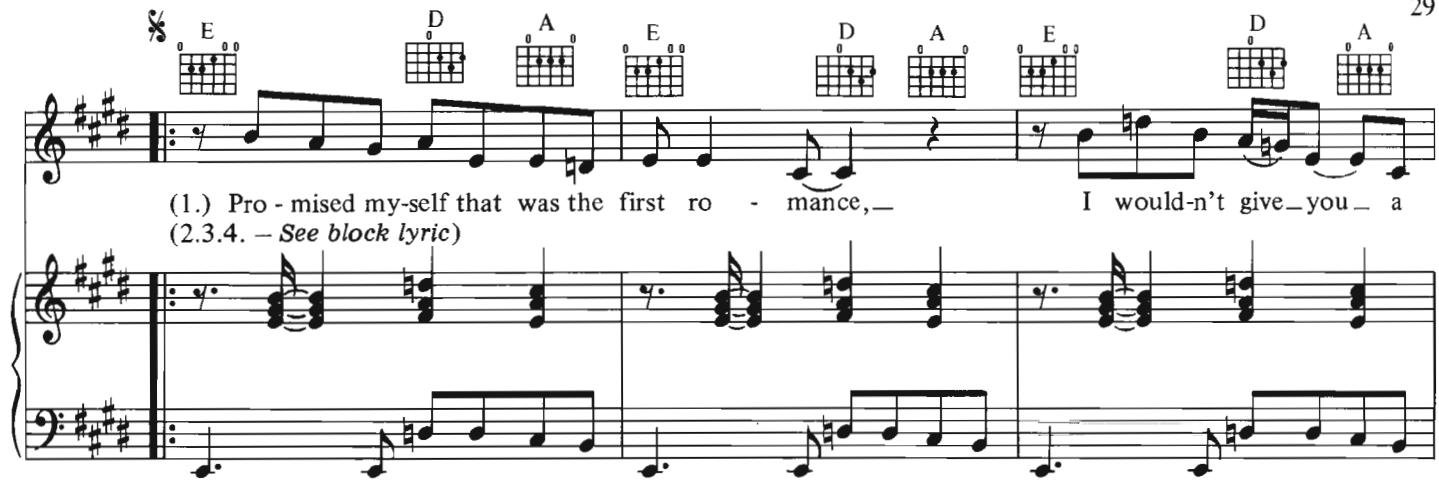
Chord diagrams shown above the staff:

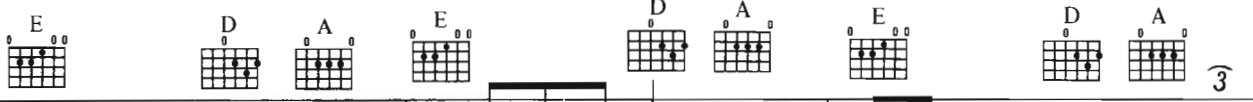
- E: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics: Save me, some-bo - dy save me. Save me, some-bo - dy save me.




(1.) Pro - mised my-self that was the first ro - mance, — I would-n't give-you — a
 (2.3.4. — See block lyric)






sec - ond chance. It's safe to say, you're sure to find bro - ther the

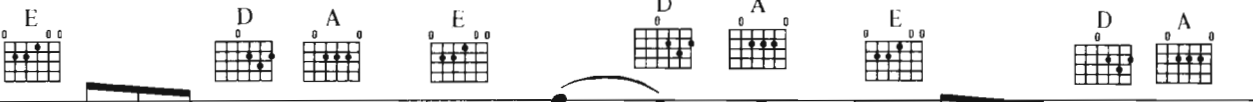




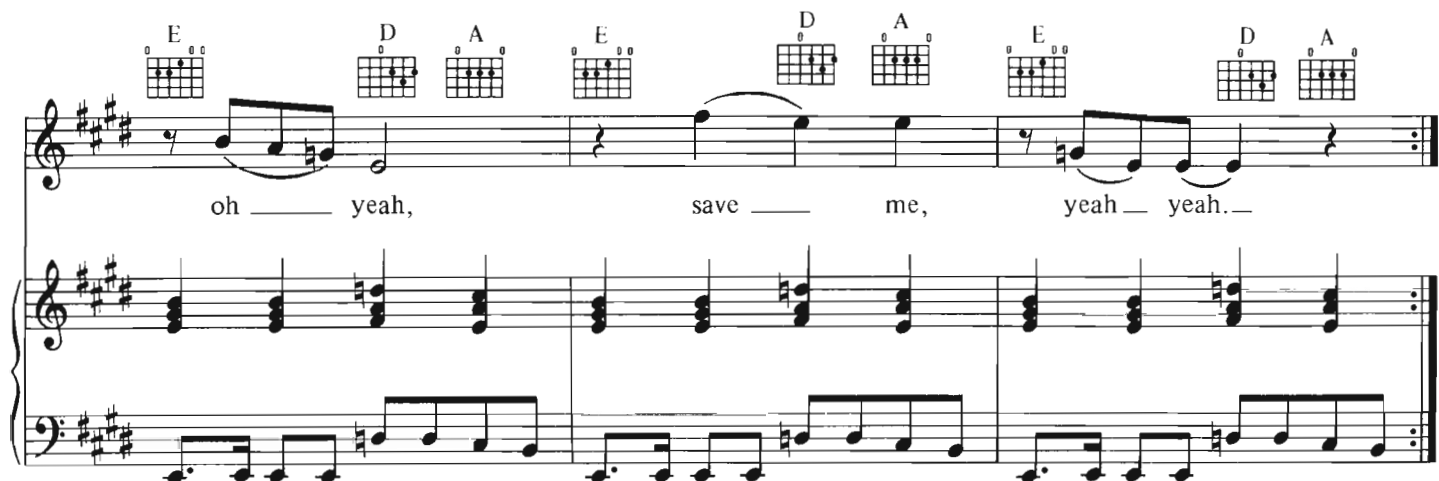
To Coda ♪ after repeat

clo - ser I get to you ba-by, you drive me stone out of my mind. Save me,





oh ——— yeah, save ——— me, yeah ——— yeah. —



Chord diagrams for guitar: E, D, E, E, D, E, E, D, E.

(3.) You're

⊕ CODA

Ad lib. rpt. to Fade

Chord diagrams for guitar: E, D, E, E, D, E.

VERSE 2:

Those who love always give the most,
 We're crying together from coast to coast.
 Love leaves us cold and hurt inside,
 These tears of ours aren't justified.

Beggin' you to save me
 Yeah, I need somebody to save me.

VERSE 3:

You're always sayin' you needed me,
 You abused my love, set me free.
 You didn't need me, you didn't want me,
 Somebody help me, this man wants to torment me.

I'm beggin' you to save me
 Oh oh, save me.

VERSE 4:

Call in the caped crusader, Green Hornet they know
 I'm in so much trouble I don't know what to do.
 You can think anything about me, save me,
 Oh yeah.

Save me . . .

THE HOUSE THAT JACK BUILT

Words and Music by
BOB LANCE & FRAN ROBBINS

Moderately slow

The musical score is written for guitar and piano. It begins with a tempo marking of 'Moderately slow'. The guitar part is in the key of G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into three systems, each with a guitar staff and a piano staff. The piano staff includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The lyrics are written below the piano staff, with the melody line above it. The lyrics are: 'This was the land that he worked by hand, It was the dream of an up - right man, There was a fence that held our love, There was a gate that he walked out of, There was a room that was filled with love, It was the love that I walked out of, This is a heart and it turned to stone, This is a house, it ain't no home,'.

Guitar Chords:

- G: G major (G, B, D)
- C7: C7 major (C, E, G, Bb)

Piano Accompaniment:

- Dynamic markings: *mf*, *p*

Lyrics:

This was the land that he worked by hand, It was the dream of an up - right man,
There was a fence that held our love, There was a gate that he walked out of,
There was a room that was filled with love, It was the love that I walked out of,
This is a heart and it turned to stone, This is a house, it ain't no home,

D7 C7

This is the life, — the life that he planned on, the love the same old love in the house that
 This is the life, — that I de - stroyed the day that I toyed with love in the house that

G

1.

Jack built. (The house that Jack _ built) Re-mem-ber this house. —
 Jack built. (The house that Jack _ built) Re-mem-ber this house.

2.




F G

Oh, — what's — the use of cry - in', You know I

F G



brought it on my - self, there's no de - ny - in', But it

F G A7



seems _____ aw - f'ly fun - ny _____ that I did - n't un - der - stand - un - til I

D7 G

lost my up - right man. Up on the hill _____ ev - 'ry - thing stands

C7 G

still in the house that Jack built. (The house that Jack _ built) Re - mem - ber this house _

C7 G




— (The house that Jack _ built) Lis - ten; I got the house, — I got the car, —

C7 G

I got the rug,— I got the rock, But I ain't got Jack, and I want my

C7 G

Jack back! I turned my back on Jack,—He said he was-n't com-in'

C7 G

back, I turned my back on Jack,— He said he was-n't com-in' back. Oh Jack,

C7 G C7

come on back!— Jack, oh Jack, come on back!— *Repeat ad lib. to Fade*

THINK

Words and Music by
TED WHITE & ARETHA FRANKLIN

Moderately

Voice

You bet-ter THINK THINK a-bout what you're tryin' to do to me — THINK Let your mind go

Let your - self be free — Let's go back — Let's go back, Let's go way on way back when —

I did - n't e - ven know — you, You could-na' been too much more than ten — I ain't no — psy - chi - a - trist, I ain't no

doc - tor with de - grees — But it don't take — too much high I. Q. — See what you're do-in' to me — You bet - ter

To Coda

THINK THINK a - bout what you're tryin' to do to me — THINK Let your mind go

Let your - self be free — Oh, Free-dom — (free-dom —) Free-dom — (free-dom) Oh, Free - dom — Yeah — Free -

- dom Right now Free-dom — (free-dom —) Oh, Free-dom — (free-dom) Gim - me some Free-dom — Oh, —

Free-dom — Right — now Hey! THINK a - bout You! THINK a - bout

There ain't nothin' you could ask I could ans-wer you — with I want — but I want gon - na change — to I'm not (if you

keep do - in' things I don't) _____ THINK THINK a - bout what you're tryin' to do to me _____

THINK Let your mind go Let your-self be free _____ Peo - ple walk - in' 'round ev - 'ry day, play - in'

games and tak-ing scores Tryin' _____ to make oth-er peo - ple lose their minds _____ Well, be care - ful you don't lose yours, Oh

CODA You need me _____ and I need you _____ We out each oth - er, There ain't noth -

- in' ei - ther can do. Oh, _____ Hey THINK a - bout me. (To the bone for deepness)

Repeat till Fadeout

D.S. al Coda

I SAY A LITTLE PRAYER

Not too fast, smoothly

Music by BURT BACHARACH
Words by HAL DAVID

Bbmaj7 **F9**

D **Gm7**

Cm7 **F** **Bb**

Am7(no5) **D7**

The mo - ment I
I run for the

wake up, dear,
bus, dear,

be - fore I put on my make - up
while rid - ing I think of us, dear.

I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

Gm7 Cm7

While comb - ing my hair now and won - d'ring what
At work — I just take time and all — through my

R.H.

F Bb Am7(no5)

dress to wear now I say a lit - tle prayer for you..
cof - fee break time I say a lit - tle prayer for you..

Excitedly D7 Eb F/Eb Dm7

For - ev - er, for - ev - er you'll stay in my heart — and

Bb Ab/Bb Bb Bb9 Eb F9 F Dm7

I will love you for - ev - er and ev - er. We ne - ver will part. — Oh,

8va

how I'll love you. To - ge - ther, to - ge - ther, that's how it must be. — To

Ab Bb Bb9 Bb Eb F9 F Dm7

live with-out you would on-ly be heart-break for me. —

Bb Ab Bb Bb9 Eb F/Eb

1. Smoothly
D
tacet

me. — My dar - ling be - lieve me,

D
tacet

Gm7 Cm7

2. Smoothly

for me — there is no one — but

Eb/F

mp





you. Please love me too.





I'm in love with you. Answer my





prayer. Say you love me too.

dim. poco a poco




rall. *pp*

SEE SAW

Words and Music by
STEVE CROPPER & DON COVAY

Some - times you love me tell me

like a good wo-man ought - a,
I'm your sweet can - dy man, — some - times you hurt me so
then some times

bad, — my tears run like wat - er,
ba - by I just never know where I stand.

some-times you get me out, — right be-fore your friends —
 You lift me up, — when I'm on the ground —

— now, — then you kiss on me ba - by
 — soon as I get up, child

tell me you love me a - gain. — } Your love — is like a see - saw
 you send me tum - bl - ing down. — }

your love — is like a see - saw your love — is like a

see - saw babe, go up, down, all a - round — like a

1. 2.

see - saw. Some-times you When I'm kiss-ing you and I

like it and ask you to kiss me a - gain, — I

reach at you, — you jump out of sight, — you change just like the wind..

First system of musical notation. Treble clef staff has a whole note rest followed by a double bar line and then a whole note rest. Above the staff is a guitar chord diagram labeled 'A' showing a barre on the first fret. Piano accompaniment in the bass clef staff begins with a whole note rest, followed by a double bar line, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Second system of musical notation. Treble clef staff has a whole note rest. Above the staff is a guitar chord diagram labeled 'A'. Piano accompaniment in the bass clef staff continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Third system of musical notation. Treble clef staff has a whole note rest, followed by a double bar line, then a half note G4, and another double bar line. Above the staff are two guitar chord diagrams labeled 'A'. The lyrics "Your love — is like a see - saw" are written below the staff. Piano accompaniment in the bass clef staff continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Fourth system of musical notation. Treble clef staff has a half note G4, followed by a double bar line, then a half note G4, and another double bar line. The lyrics "your love — is like a see - saw" and "your love — is like a" are written below the staff. Above the staff is the instruction "Ad lib to Fade". Piano accompaniment in the bass clef staff continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

DAY DREAMING

Words and Music by
ARETHA FRANKLIN

Slowly



Day - dream-ing and I'm think - ing of you, — day -

dreaming and I'm think-ing of you, day-dreaming and I'm think-ing of you, day-dreaming and I'm think-ing of you.

Ab Gm Ebsus2 Bb Ab Gm Eb Gb

Look in my mind, — flow - ing a - way. — He's the kind of

Cm9



guy who would say hey ba - by let's get a - way, let's go some place huh, where I don't

Bbmaj7



Bb6



Bbmaj7



Bb6



care.

He's the kind of

Cm7/F



guy that you give your ev - 'ry-thing, and trust your heart, share all of your love... till death do you

Bbmaj7



Bb6



Bbmaj7



Bb6



part.

Cm7/F



Bb/F



(1.2.) I want to be what he wants when he wants it and when-ev-er he needs it.

Cm7/F



Bb/F



And when he's lonesome and feel-ing love starved, I'll be there to feed him. I'm lov-ing him a

Dm



Gm



Eb



C°



lit-tle bit more each day— it turns me right on — when I hear him say.

Cm7/F



Hey ba-by let's get a-way, let's go where-

dream-ing and I'm thinking of you, day-dreaming and I'm thinking of you, day-dreaming and I'm thinking of you.

rall. $A\flat$ $E\flat/G$ $E\flat\text{sus}2$ $B\flat$ $A\flat$ Gm $E\flat$ $G\flat$

Look at my heart moan - ing a - way.

Day - dream - ing. (Think-ing of you. _____) Day - dream -

Ad lib. to Fade

ing. (Think-ing of you. _____) Day - dream - ing.

DON'T PLAY THAT SONG

(YOU LIED)

Words and Music by
BETTY NELSON & AHMET ERTEGUN

$\text{♩} = 108, \text{Swing}$ ($\text{♩} = \text{♩}^3$)

The musical score is written for piano and voice. It begins with a tempo and style indication of 108 beats per minute in a swing feel. The key signature has one flat (Bb). The score is divided into three systems. The first system contains two staves of piano accompaniment with various chords (Am, G, Am, G/B, C) and triplet markings. The second system includes a vocal line with the lyrics "(1.) Don't play that song for me, 'cause it brings back" and a piano accompaniment. The third system continues the vocal line with the lyrics "me-mo - ries of days that I once knew, the days that I" and includes piano accompaniment with chords F and G7. The score uses a variety of musical notations including triplets, slurs, and dynamic markings.

Am G Am G/B C

Am G Am G/B C D9 F/G C G7


C Am

(1.) Don't play that song for me, 'cause it brings back

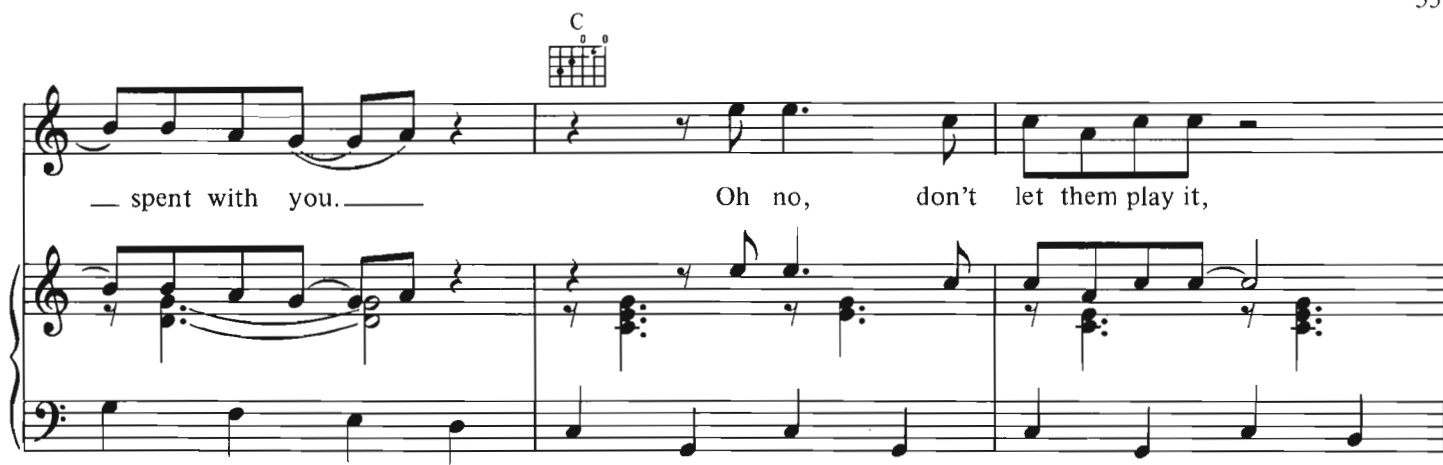
F G7

me-mo - ries of days that I once knew, the days that I


C



— spent with you. — Oh no, don't let them play it,


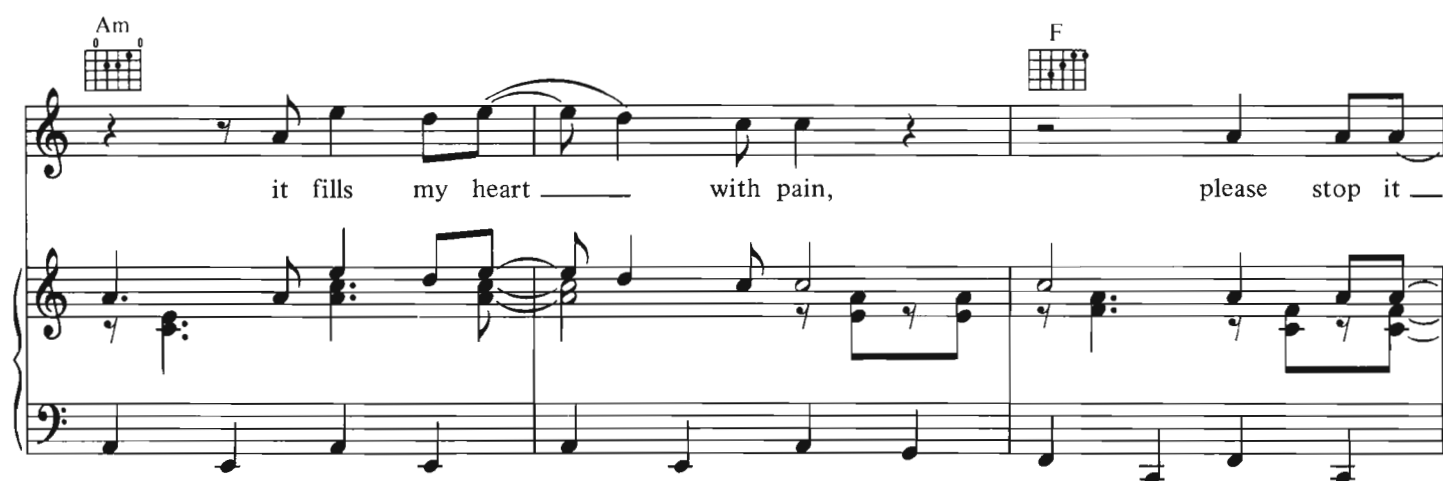


Am



it fills my heart — with pain, please stop it —

F

G7




— right a - way, — 'cause I re - mem-ber just a' what he said. — He said —




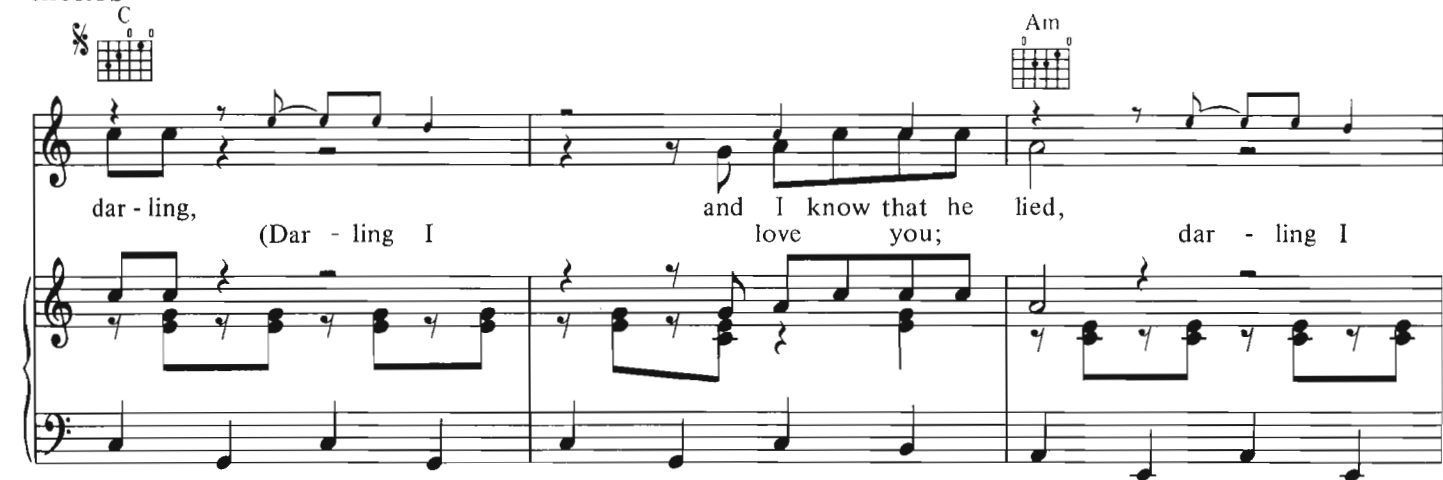
CHORUS

C



dar - ling, (Dar - ling I and I know that he lied, dar - ling I

Am

VERSE 2:
 Hey Mister, don't play it no more,
 Don't play it no more,
 I can't stand it,
 Don't play it no more, no more, no more.
 I remember on our first date,
 He kissed me and he walked away.
 I was only seventeen,
 I never dreamed he could be so mean.
 He told me . . . *to Chorus*

YOU'RE ALL I NEED TO GET BY

Words and Music by
NICKOLAS ASHFORD &
VALERIE SIMPSON

Moderate

Chord diagrams: A, B7 (A Bass), Dm6 (A Bass)

You're all I need to get by.

Chord diagrams: A, B7 (A Bass)

Like the sweet morn-ing dew I took one look at you

Chord diagrams: Dm6 (A Bass), A

and it was plain to see you were my des - ti - ny. With arms o-pen wide

Chord diagrams: B7 (A Bass), Dm6 (A Bass)

I threw a - way my pride. I'll sac - ri - fice for you

Chord diagrams: A

ded - i - cate my life to you. I will go where you lead

al-ways there — in time of need, — and when I — lose my will —

you'll be there — to push me up the hill. There's no, no look - ing back —

— for us, — we got love — sure 'nough, that's e - nough. — You're all —

— you're all I need — to get by. 2. ter - min - a - tion you're,

all you're all I want to strive for and do — A lit - tle more,

Chord Diagrams:

- Bm7
- A
- B7
- Dm6
- A
- D
- A
- B7
- Dm6
- A
- Dm6
- A
- D

All, all the joys un - der the sun wrapped up in - to one. You're

all, you're all I need you're all I need

you're all I need to get by.

All I need to get by. repeat to fade

2. Like an eagle protects his nest, for you I'll do my best.
Stand by you like a tree, and dare anybody to try and move me.
Darling in you I found strength where I was torn down.
Don't know what's in store, but together we can open any door.
3. Just to do what's good for you, and inspire you a little higher.
I know you can make a man out of a soul that didn't have a goal
'Cause we, we got the right foundation, and with love and
Determination, you're all, you're all I want to strive for;
And do a little more all, all the joys under the sun,
Wrapped up into one, you're all, you're all I need,
You're all I need, You're all I need To get by
All I need to get by.

I'M IN LOVE

Words and Music by
BOBBY WOMACK

Medium soul beat

1. 2.

I'm in love love

yes I am, I'm so love, glad I can tell love, love, love, I'm in I'm through

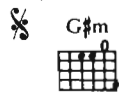


love,
cry - ing all night long, yes I am



sure 'nough in love.
I'm sure 'nough in love.

(Instr. on %.)









My friends all won - der what's come o - ver me,
I feel just like a ba - by boy,





To Coda ♦
(Vocal on %.)

I'm as hap - py as a man — can be I'm in }
on a Christ - mas morn - ing with a brand new toy. I'm in }




love, — love, — love, — I'm in love, love, — love. —

1. 2. *D.S. al Coda*








(2.) I'm in —

♢ CODA

love, — love, — love, —

sure 'nough in love. — I'm in

Ad lib. to Fade

SPANISH HARLEM

Baion moderato

Words and Music by
JERRY LEIBER &
PHIL SPECTOR

First System: Eb (F#) chord diagram. Treble clef, C major key signature. Bass clef, C major key signature. *mf* (first two measures), *mp* (last two measures).

Second System: Eb (F#) chord diagram. Treble clef, C major key signature. Bass clef, C major key signature. *mf*. Lyrics: There is a rose in Spa - nish Har - lem, (triplets).

Third System: Eb (F#) chord diagram. Treble clef, C major key signature. Bass clef, C major key signature. Lyrics: a rare rose up in Spa - nish.

Fourth System: Ab (Cb) chord diagram. Treble clef, C major key signature. Bass clef, C major key signature. *f*. Lyrics: Har - lem, (triplets) { It is a / With eyes as

spe - cial one, it's ne - ver seen the sun, it on - ly
black as coal that look down in my soul and start a

comes up when the moon is on the run and all the stars are
fire there and then I lose con - trol, I have to beg your

gleam - ing, It's grow - ing
par - don, don, '

mf

in the street right up through the con - crete But soft and sound in



pale moon.

2.



I'm going to pick that rose and watch her as she grows

mf



in my gar - den.

mp

p

pp

ROCK STEADY

♩ = 104

Words and Music by
ARETHA FRANKLIN




Am



Step and move your hips— with a feel - ing from side to side, —

sit your-self down in your car— and take a ride.— While you're groovin' rock steady, rock

stea - dy ba - by, let's call this song ex - act - ly what it is.

Am



It's so fun - ky and lord,— I'm feel - ing, swing my hips from left to right.—

Am



What it is 'cause I might _ be do - in' this fun - ky dance _ all night.

Vocals ad lib.

Am



Rock stea - dy, rock stea - dy babe, _ rock

D7



_ stea - dy, _ rock stea - dy babe.

Am

Bm/C

Am7

Bm/C

Am

N.C.

Rock

D.S. ad lib. to Fade

UNTIL YOU COME BACK TO ME

(THAT'S WHAT I'M GONNA DO)

73

Words and Music by
STEVIE WONDER, MORRIS BROADNAX &
CLARENCE PAUL

Moderate shuffle (♩ = 88)

Amaj7 C/D Gmaj7

mf

VERSE


Amaj7 C/D

1. Though you don't call a - ny-more, I sit and wait

Gmaj7 Amaj7

in vain. I guess I'll rap on your door, (your door)

C/D Gmaj7



tap on your win - dow — pane. (Tap on your win - dow pane.)

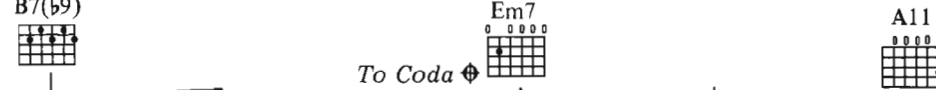
3

Em7 A7 F#m7(b5)




I want to tell you ba - by, the chan - ges I've been go - ing through — miss - ing you.

B7(b9) Em7 A11




— Lis - ten you... To Coda Til you come back to me, that's what I'm gon - na

Dmaj7



do.

1. Dm7 G13 2. Dm7 G13



(2.) Why did you

BRIDGE

Dm7

G7

Cmaj7



Liv-ing for you my dear — is like liv-ing in — a world — of con - stant fear..

Em7

E7

— Hear my plea; — I've got to make you see — that our —

A7

D. al Coda

CODA

Em7



— love — is dy - ing. 3. Al - though your
(Our love is dy - ing.)

Till you come back to me,

A11

Dmaj7

Dm7/G

G13

that's what I'm gon - na do.

Em7 A11 Dmaj7

Til you come back to me, that's what I'm gon - na do.

Dm7/G G13 Amaj7 C/D

I'm gon-na rap on your door, (your door) tap on your win-dow _____

Gmaj7

pane. (Tap on your win - dow pane.) I'm gon - na

Repeat ad lib. and Fade

VERSE 2:

Why did you have to decide
 You had to set me free?
 I'm going to swallow my pride, (my pride)
 And beg you to please see me.
 (Baby won't you see me?)
 I'm going to walk by myself
 Just to prove that my love is true;
 All for you baby.
 (To Chorus:)

VERSE 3:

Although your phone you ignore,
 Somehow I must, somehow I must,
 How I must explain.
 I'm gonna rap on your door,
 Tap on your window pane.
 (Tap on your window pane.)
 I'm gonna camp on your steps
 Until I get through to you;
 I've got to change your view, baby.
 (To Chorus:)